

MARCH 1992

Guide

TO THE ARTS



JEFFERSON PUBLIC RADIO

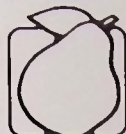
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Homage to My Young
Black Sisters, cedar
sculpture by Elizabeth
Catlett (see page 4).

MARCH 1992

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Published with funding assistance from the Oregon Arts Commission, an affiliate of the National Endowment of the Arts.

The *Guide to the Arts* is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd, Ashland, OR 97520-5025, with funds from subscribers, advertisers and grants. Display advertising space is sold by the *Guide* to defray the expenses of publication and may be purchased by contacting us at (503) 552-6301.

Jefferson Public Radio is a member of

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Calendar of the Arts Broadcast
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I'm often asked questions about the future of the technically evolving mass media. Five years ago listeners often wondered whether cable television's specialized programming, like the Arts and Entertainment channel, might not replace public radio. More recently, I've been asked whether cable radio might not do the same thing. And lately, since Jefferson Public Radio has a big investment in all our mountain top transmitters and translators, some folks have wondered whether satellites won't eventually replace all terrestrial transmission systems.

In general I tend to be conservative in viewing these developments.

Media futurists have periodically erupted into spasms of rhetoric extolling the glowing opportunities which the evolution of information technologies theoretically afford. For the most part these changes have been *evolutionary*, rather than *revolutionary*, however. Arts and Entertainment is a good cable channel service but it doesn't replace the simplicity, portability and constancy of a cultural radio service. Wired radio services, by cable, can specialize and provide a degree of consistency (such as all seventeenth century classical music) which over-the-air radio generally can't touch because limited frequencies don't permit that type of specialization. But the trade-off is giving up car reception, or even portability in one's home—having your radio tethered to the cable outlet—and paying a monthly price which exceeds anything which we could ever dream of charging for monthly *Guild* membership. So I wouldn't see it as a viable option.

The idea that satellite will supplant terrestrial transmission seems equally remote to me. By their nature satellites are extremely expensive to launch, have a limited life span (because eventually they lose geosynchronous orbit for lack of fuel to maintain their orbital position) and must be replaced. They also spray a signal over a large portion of our country. That characteristic is important because one would need a large population potential to justify the investment of the necessary equipment. However, the large "footprint" of America which the satellite "sees" is also a limitation. Local

Refinement or Replacement?

radio, the idea of stations carrying local sports events, reporting upon local news, presenting programs dealing with local social or political subjects, and broadcasting local commercials which are important to the local economy, doesn't transfer easily to a satellite distributed system. Satellite services likely would give way to regional, or even national, programming approaches. Only locally operated, terrestrially based, systems can provide the type of localism which has been a cornerstone of our political fabric, and our mass communication services, throughout our history.

Simple economics quickly come into play as well. When one is on the leading edge of new technology, one tends to become enchanted with visions of media "plenty"—seemingly limitless horizons of programming and new electronic spectrum frontiers. But the electromagnetic spectrum which is used for *all* transmissions (including satellites) is, by definition, finite. The same frequency can't be used more than once in the same location without producing interference. While satellites use different, higher frequencies than terrestrial transmissions, these frequencies are also inherently limited in number. Where we may have several hundred satellites orbiting the globe currently, using various frequencies for transmitting signals to earth, it would not be feasible to orbit thousands of satellites because the "space junk" problem would exhaust available physical orbital space. This would make the value of an orbital slot grow as available spaces became scarce. Users of such slots would then want to present programming which produced higher income to

meet the increased costs of acquiring the use of a satellite orbital slot. Satellites would also have to use different frequencies in beaming signals to earth to avoid interfering with local reception of individual signals and this ultimately produces the same supply and demand economic results that have been observed in radio and television.

So, hypothetically, let's say you had a satellite transmitter available to program and people on earth were equipped with suitable receiving equipment. (Like I said, we're being hypothetical) Would you program a channel of seveneenth century classical music or a channel of country and western knowing that the latter has far more audience appeal? Or would you offer a signal which was relevant to listeners through out the entire Western U.S., or one which was expressly designed for listeners in southern Oregon and northern California? The answers are obvious. When FM was first introduced it was seen as a largely classical music, fine arts and discussion service (largely because it hadn't yet exhibited its economic potential).

Satellite transmissions will be governed by these same forces and that explains why it is likely that we will see the same results.

The history of mass communications is largely a story of technological refinement rather than replacement. CDs have effectively replaced LPs, for example, but their function is the same and the same industry which sold LPs is now selling CDs. In other words, the industry evolved; it wasn't replaced. It's analogous to records having replaced cylinders ninety years ago. It is exceedingly rare for an entire *medium* to be supplanted. About the only example I can think of is the player piano and, to some extent, the making of music in the home. Both were severely impacted by the introduction of the phonograph and the radio.

Radio was supposed to be replaced by television. In fact the radio industry itself theorized that television would be so expensive that stations couldn't program during the daytime hours, when too few people were available to watch to justify operating costs. It was assumed that during daytime hours television stations would transmit just sound, be radio stations in effect, and then turn on their pictures in the evening. Television was going to entirely replace traditional radio. But radio evolved into something

much smaller but totally different than could have been predicted then.

Some observers now suggest that cable and/or satellite transmission will replace on-air television. But it's highly unlikely that on-air television stations, or the television networks, will be dealt a death knell by these forces. More likely, like radio in the 1950s, the programming of on-air television stations will downsize in scale and cost (to reflect the tighter economics of smaller, more competitive audience levels). Radio will also wind up accommodating the newcomers and will further evolve.

The economic disadvantage of this equation is that, unlike on-the-air television, cable has much greater transmission capacities. There may not be any "800-pound gorilla" in our television future and those are the only types of services which can afford to mount expensive journalistic efforts and big-ticket entertainment programs. If cable evolves into seventy-five or one hundred fifty similarly sized channel offerings, all competing with the modified on-air radio and television stations for audience, I have a hard time discerning the channel services which would achieve a sufficiently large economic base to individually play major roles in our national life.

It's a curious dilemma. Our national media policy has, inherently, taken the view that society is improved by expanding the maximum number of media channels available to citizens. The assumption has been that programming (good programming presumably) would naturally follow form and would become available and be distributed as the abilities to transmit information increased. But mass media programming is a creative undertaking. It responds equally to the realities of economics and inspiration. Worthwhile programming doesn't expand geometrically as we are beginning to discern in this age of explosive media growth.

And that won't change as signals are increasingly aimed at us from the heavens.



Ronald Kramer
*Director of
Broadcasting*



African-American Sculptor A Mighty Fist

By Betty LaDuke

My 1990 visit with sculptor and print-maker Elizabeth Catlett at her home and studio in Cuernavaca, Mexico, was a personal pilgrimage: she and her husband, Charles White, were my first art teachers. They not only encouraged my aesthetic development, but I learned by seeing examples of their art.

Elizabeth Catlett is part of a continuum of Black women figurative sculptors that include: Edmonia Lewis (1843-c. 1900), Meta Vaux Warrick Fuller (1877-?), Augusta Savage (1900-1962), Selma Burke (1901-), and others.

The facts concerning Catlett's life and prolific career are well documented in Samella Lewis's biography of the artist. However, my determination to visit Catlett was reinforced after seeing the author's extensive collection of Catlett's sculpture and prints. I then became intrigued by the artist's themes that varied from the tender bonding of mothers and children to visions of women with upraised fists, as symbols of Black Power, as well as their resistance to oppression.

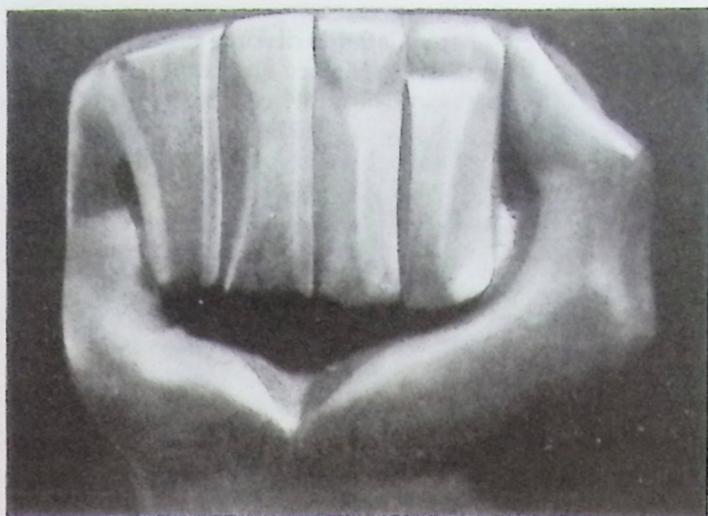
Catlett was born in Washington, D.C., in 1919. Her father, John Catlett, a mathematics professor at Tuskegee Institute, died shortly before her birth, but Catlett inherited his love of music, drawing, and wood carving. In order to support her three children, Mary Carson

Catlett, found employment in the school system as a truant officer. At an early age Catlett became conscious of her heritage as she was told "her grandmother's grandmother had been on a beach in Madagascar with her daughter when the slavers came and took them away."

From 1924 to 1930 Catlett attended Lucretia Mott Elementary School, but it was in high school that she "became aware of art as art." Since she excelled in her studies and passed the entry exams, Catlett hoped to continue her education at the Carnegie Institute of Technology but was rejected on the basis of color.

However, her mother insisted, "Anything you want to be, you can be, and get on with it!"

Attending Howard University in Washington, D. C., was a positive formative experience, as Catlett was inspired by the art faculty, particularly James Herring, James Porter, and Lois Mailou Jones. They were all "practicing artists, and dedicated to producing serious Black art." But most significant during this period was her exposure to African art and to Alain Locke, a professor of philosophy "who led the movement to encourage Black artists to reclaim their ancestral heritage as a means of strengthening and enriching their own expressions." She found herself increasingly attracted to liberal politics, and concerned particularly for the plight of



*Black Unity, cedar,
approx. 2x2.5 feet, 1968*

Elizabeth Catlett

For Social Change

the poor and oppressed."

After graduating from Howard University in 1937, Catlett went to Durham, North Carolina, to direct a high-school art program. Two years later, Catlett decided to begin her graduate studies at the University of Iowa, where the well-known regional painter, Grant Wood, was on the faculty. She appreciated his methodical approach to form and composition and benefited from his encouraging her to "paint what you know most about. I know most about Black people. That was when I began to focus seriously on Black subject matter." Since Wood was also a master carpenter he awakened Catlett's sensitivity to three dimensional form and her eventual concentration on sculpture. At Iowa, Catlett was the first person to graduate with an M.F.A. in sculpture and won first prize for her thesis project, *Mother and Child*. This piece was exhibited at the 1941 American Negro Exposition in Chicago.

Catlett began her career teaching in higher education in New Orleans at Dillard University. Samella Lewis was then Catlett's student and remembered her as "uncommonly aggressive. She stood up to everybody and involved herself in affairs that were unpopular at that time for both Blacks and women. Her immersion in civil rights movements, labor movements, and human rights in

general was a threat to the status quo... she confronted police on brutality, bus drivers on segregated seating, and college administrators on curriculum."

In the summer of 1941, Catlett left Dillard for Chicago to study ceramics at the Chicago Art Institute. It was in Chicago that she met Charles White, a painter who later became known for his drawings of African Americans as *Images of Dignity*. After a brief courtship, they married and Catlett accompanied White to Hampton, Virginia.

For Catlett, 1945 was intense both for personal and professional growth. She studied privately with the French sculptor Ossip Zadkine, absorbing concepts of Cubism and form simplification. She also studied lithography at the Art Students' League and recognized the potential of printmaking to express political and cultural concerns and to reach broad audiences. This coincided with her staff position at the Carver School in Harlem, a night school for working people, where she became even more convinced that art should not be elitist. By 1945, her biographer believes, "the facets of the artist were complete. The basics from Grant Wood; reason and feeling from Viktor Lowenfeld; sophistication from Ossip Zadkine; accessibility to her chosen audience from graphics." For the next forty-five years Catlett would continue to build steadily upon this foundation.



Mother and Child, bronze, 24", 1979

After Catlett's divorce from White, she returned to Mexico and soon married Francisco Mora, whom she had met earlier at the *Taller*. In the 1950s when their three sons, Francisco, Juan, and David, were young, Catlett cared for them while working at home producing drawings and prints. As soon as all three children were in school, Catlett told Mora, "I didn't get an M.F.A. to wash clothes and scrub floors. Do you mind if I get a job and give someone else the job of cleaning?" At first, Catlett taught English part-time at a private school. But anxious to continue sculpture she studied wood carving with José L. Ruiz. During this period she created numerous works on the theme of mother and child.

In 1959, when there was an opening, Catlett applied to teach fourth-year sculpture at the National School of Fine Arts of the University of Mexico. For the interview she presented four sculptures but was concerned about her acceptance by the administrators as she said: "First, I was a woman; second, a foreigner; third, they might think that the students would only create Black sculpture, and fourth, I could be considered inept because I asked questions." In spite of her doubts, she was hired and became the first woman on the fine arts faculty. Within a year she was appointed chairperson of the Sculpture Department with a faculty of nine, and remained there until retirement in 1976.

During the 1960s Catlett's connections with the United States were severed when she was harassed by the House Unamerican Activities Committee for her political activities. During the period that Catlett was barred from the United States, she nevertheless produced significant prints and sculptures related to the social protests and civil rights struggles of the 1960s and 1970s. During this period she carved *Black Unity* (1968) and *Homage to My Young Black Sisters* (1969), that became symbolic icons of Black activism and the struggle for social justice. *Black Unity* is composed of two heads that stare straight forward, but there is a clenched fist behind them, a "mighty fist," said Catlett: "If I show one finger, it means nothing. Two fingers have little strength. But if I make a fist, I can strike a mighty blow." *Homage to My Young Black Sisters* is one of Catlett's most remarkable sculptures. Approximately four feet tall, a woman stands with feet slightly apart as her proud form rises and culminates with an upraised arm and clenched fist. Her rhythmically curved torso is pierced,



On the Subway, lithograph, 15x19", 1986

forming an oval carved larger in front than the back. Her breasts are small; the head is upturned; the incised features suggest a mood of calm determination.

For more than 50 years, Catlett has explored the theme of the *Mother and Child* with many variations. It remains a significant theme reinforced by the fact that Catlett and Mora now have five grandchildren. In the small *Mother and Child* bronze of 1979 the child's face is revealed from behind the mother's form. The protective and tender relationship between them is expressed through simplified curvilinear movement. A balance is maintained between the straight contour edges of the mother's arms in con-

trast to the ample curves of her hips. The energy is sensual and life-affirming.

In discussing the feminist movement, Catlett is clearly concerned with the plight of Black and Chicano women in the United States as well as in Latin America, Africa, and the Far East. In contrast to artists who concentrate on the beauty and refinement of middle-class women's bodies, Catlett says, "I think there is a need to express something about the working-class Black women, and that's what I do... Living in Mexico, I know that Latin American women want to be liberated along with Latin American men. They are all in prisons, whether they are women or men."

A recent sampling of Catlett's prints take themes from her New York experiences. *On the Subway* (1986), features a profile of a young Black woman wearing a beret and staring straight ahead. The background texture, which is soft and scribbly, contrasts with her realistically-rendered features.

In the past twenty years Catlett has had many private and public commissions and recently completed *Embrace* for the twenty-fifth wedding anniversary celebration of Bill Cosby and his wife. *Embrace* (1990), in black onyx, is approximately three-feet tall and elegantly portrays the rhythmic energy that unites an embracing couple.

Through the years Catlett participated in international exhibits with the *Taller de Gráfica Popular* in Paris, Prague, Leipzig, Tokyo, Warsaw, Peking, Belgrade, Montreal, Berlin, and Havana, as well as many exhibits in the United States. In the past twenty years Catlett has had thirty-seven one-person exhibits in museums, universities, and private galleries in the United States, Europe, and Asia. Her work is now represented in the following collections: Museum of Modern Art, Mexico; Museum of Modern Art, New York; Library of Congress, Washington D.C.; Howard University; Fisk University; Atlanta University; National Museum of American Art, Washington D. C.; and many other private and public collections.

I returned from this pilgrimage inspired once again by Catlett, the artist-humanist, and the link between her personal life and portrayal of "Black women as real-type individuals who are thinkers, feelers, human beings." Coleman notes that Catlett has "earned a singular place as a master sculptor without the support of a circle of rich patrons, or of the infrastructure that has supported white male artists. Her superior talent, her keen intellect, her dogged determination to set her own course and her commitment to art as a humanistic endeavor of the highest order have propelled her career forward."

However, the lack of Catlett's inclusion in the mainstream and in contemporary American art history texts is a lamentable loss.

Betty LaDuke's studio is located in Ashland. When not creating her own original art she teaches art at Southern Oregon State College.



Embrace, black onyx, 30", 1990

Pioneers, union organizers,
writers, teachers, midwives,
healers, soldiers, domestic
workers, homemakers, orators,
industrial workers, scientists,
educators, clerical assistants,
artists, field laborers, social
workers, political leaders,
businesswomen, community
activists, mothers, rebels,
sisters and friends...

Celebrate WOMEN

WOMEN HAVE ALWAYS played a central role in the shaping of our local and world communities. Yet in the everyday corridors of knowledge and power, our efforts continue to go largely unrecognized. However, for one month each year, we have an opportunity to celebrate women's lives, exalt our many past successes, appreciate our continued challenges, and lend support to our future efforts together. March is National Women's History Month. Join us in celebrating women!

What began as a Women's History Week in Sonoma County school districts in 1977 soon captured the imagination of educators, school boards, city councils, community agencies and women's organizations throughout the country. In 1981, Congress passed the first Joint Congressional Resolution that designated one week in March as National Women's History Week. This week was shortly thereafter extended to the entire month.

The purpose of National Women's History Month is to raise public awareness of the central role women have played as weavers of the national fabric. In the language of the Congressional Resolution, "American women have played and continue to play a critical economic, cultural and social role in everyday sphere of our nation's life, by constituting a significant portion of the labor force, working in and outside the



Jennie, the last Rogue River Indian



Women's packing crew



ABOVE: *Central Point Embroidery Society*



LEFT: *Abigail Scott Duniway, first woman registered to vote in southern Oregon*

BELOW: *Nurses at the Community Hospital, future site of Rogue Valley Medical Center*



home... Despite these contributions, the role of American women in history has been consistently overlooked and undervalued in the body of American history..."

The Rogue Valley Women's History Project is one of several efforts in the Rogue Valley to honor this larger national goal. Since 1985, this nationally-recognized project has acted as an educational, nonprofit organization that promotes the multicultural study of women in history. Each year, the Rogue Valley Women's History Project sponsors and coordinates events during the month of March. Schools, colleges, community agencies and women's organizations work with us each year to develop programs that create a greater awareness of women's history and women's lived experience.

A number of important events are scheduled for March 1992.

The project is pleased to present keynote speaker Dr. Nancy Goldberger, co-author of the nationally acclaimed book *Women's Ways of Knowing*. According to Carol Gilligan, "this important book... encourages one to think in new ways about what constitutes knowledge and therefore about the aims of education for both women and men." Dr. Goldberger's presentation will be held in the evening, March 4, Wednesday at Southern Oregon State College. Advanced ticket sales will be announced.

Other activities include: a spiritual gathering on International Women's Day (March 8); SOSC Women's Center/ Women's Studies Noon Lecture Series; KSOR music and radio programs highlighting important women in history; dramatic reenactment of Tamsen Donner; a reader's theatre that portrays significant changes in women's lives; a Peace House annual celebration of women; Ashland Library Women's Slumber Party; Ashland Folk Club Motherlode concert; and other musical events. Look too for area library and art displays throughout the month of March. For a complete listing of times and dates of events, contact the Rogue Valley Women's History Project for a calendar, available in February.

The project asks for your continued public and financial support.

The Rogue Valley Women's History Project, 1250 Siskiyou Blvd., Ashland, Oregon, 97520.



Medford High School girls' basketball team, 1914



1992 National Women's History Month Theme:

"A Patchwork of Many Lives"

Photos courtesy of the Southern Oregon Historical Society

Over thirty years ago, 1959 to be exact, no one in the women's movement paid particular attention to art connoisseur, actor and one-time gallery owner Vincent Price's complaint about women shopping for art work. In his book, *I Like What I Know/A Visual Autobiography*, he said women made up an art dealer's "largest attendance, if the least revenue ... and ninety per cent (of them) have a quick semester's veneer in art history or appreciation ...(they) are all interior decorators at heart, and the unfortunate artist whose palette differs from their color scheme can die of starvation...they have built-in tape measures in their hands and almost no picture is the right size."

Price was echoing the sentiments and prevailing attitudes of most dealers and gallery directors at the time—notwithstanding the exceptions—even where serious art collecting was involved. Thus the tradition of women collecting art in modern times suffered from the same stereotypical images with which women have had to deal in most areas of commerce. Galleries and auction houses were like exclusive men's clubs, a situation that generally prevailed in the United States until the 1960s.

A matching component, of course, was wealth. Unless a woman was of independent means, any serious collecting would have to have had the financial support of either a husband or wealthy family member, or a trust or inheritance. Bank loans, often a source of funds for collectors, were unavailable for women, whether for art "investing" or "collecting," much as it remains difficult for women entrepreneurs today.

However, since the 60s and 70s, this view has undergone some degree of change, side by side with strides in the feminist movement, as more women have entered the field as dealers, gallery directors, museum curators and art critics.

Art patroness and collector Glenn C. Janss, whose collection of over 400 works on paper is on a ten year loan to the Boise Art Museum, is the antithesis of Price's chauvinist portrait. Janss had been an active volunteer at the Los Angeles County Museum of Art in the 1960s, when its home was still in Exposition Park. She had formed a new docent group at the request of the Museum's director aimed at providing art education programs for both school children and adults. She worked with sixty trainees

each year and concurrently attended art history classes for three years, a program the Museum provided for docents.

Her docenting experiences were the springboard to graduate studies in art history at UCLA. She also opened her own shop as a dealer of antique art objects for a small, select clientele which helped not only to sharpen her perception but further kindled her passion for collecting. She had begun collecting in her early twenties without any focus on a period of school or movement—contrary to the frequent advice given by

Art Collecting in A Man's World

By Joyce Epstein

dealers/artists/mentors when a novice first begins to buy art. Having majored in philosophy at Wellesley College however, her studies and inquiries into the nature of truth and reality provided a clue to the representational, realist art she would continue to collect.

In the catalogue accompanying the San Francisco Museum of Modern Art's 1985 exhibition of her collection, *American Realism, Twentieth Century Drawings and Watercolors*, Janss presents us with a personal overview of the "art" of collecting. She compares the blank wall to be filled by the collector with the "untouched, smooth tablet" facing the artist, both the collector and artist being charged with the responsibility to place something "meaningful" in or on those spaces.

For Janss, commitment, aesthetic judgment and knowledge are the prime resources involved in collecting; however, a collection also must be "open-ended; must develop as the collector develops, and to be unique ... must reflect the personality of its owner. Only then will the collection become more than the sum of its parts ... (adding) something new to the art world: a new perception, a new approach, and possi-

bly a new educational view. The collector exposes himself ... his intuition, sensitivity, and aesthetic evaluations are open for judgment and criticism. But without these dangers there will never be that very special personal adventure or that very special personal collection."

Whatever her personal vision, Janss also sought to bring art and the creative spirit to the communities in which she lived. After moving to Sun Valley, Idaho in the late 1960s, she founded the Sun Valley Center for the Arts and Humanities which, in addition to its schedule of lectures and cultural events, has provided classes in painting, photography and ceramics.

She has encouraged and supported artists in every facet of the realist movement. In turn, she has received encouragement and support from her husband, William Janss, a collector of early American Abstract Expressionists who later became interested in early twentieth century modernists and Precisionists. As significant changes occurred in the art world in the 60s and 70s, his financial support enabled her to research and enlarge her scope to include drawings and watercolors of living American realist artists and to purchase works to fill in her collection.

Despite current inroads, collecting art is still a "man's game"—or at best the woman's name is linked to that of her husband as in many couple collections. Often the wife's influence plays an important role, as in the Maude and Chester Dale collection of George Bellows' paintings at the National Gallery in Washington, D.C. Maude had been a painter and it was rumored that it was she who generally chose the works her husband paid for; however, the Gallery maintains that the couple were pretty much equal partners in their decisions about their primary collection of nineteenth century French art, Impressionist and early twentieth century works. In the case of Southern Californians Beatrice and Philip Gersh, Philip Gersh acknowledged in a 1990 interview in the *Los Angeles Times* that when they started their collecting, his wife was "way ahead of me, but now our eyes have adjusted to the point that we often go for mostly the same thing." Beatrice Gersh commented that even if she might have been ahead of him "...it was only because I devoted more time to it."

Among the more historically famous

women collectors and art patronesses—if we exclude Marie di Medici and the collecting Catherine—di Medici in Italy, and the Great of Russia—we find Boston's Isabella Stewart Gardner, who raised money for her art purchases by "cutting down her carriage horses and letting (i.e. leasing out) her stables," and who had to seek occasional financial help from her brother-in-law, Bertrand Russell; the flamboyant Peggy Guggenheim, whose palazzo/museum in Venice housed her collection of modern art—the same collection that, in 1980, several months after her death, came under the direction of her uncle's Solomon R. Guggenheim Museum; Abby Aldrich Rockefeller, "mother" of the Museum of Modern Art in New York, who successfully instilled the collector's spirit in her sons, David, Nelson and John D III; Gertrude Stein, whose art-filled Paris atelier walls echoed the salon conversations of some of the world's greatest modern artists.

But for most women, the cold light of reality remains. Linda and John Ries spent eight years collecting forty-three Southern California artists from the first half of the 20th century. Although John Ries concedes that their collection is "truly a joint effort," the young real estate attorney and collector observes that "whether it's because of their ostensible control of the money, or because there's a lot of competition, collecting seems to be a male pursuit."

Nevertheless, in our time we can point to Mrs. Wilhelmina Cole Holladay, founder of the permanent collection, and president, of the National Museum for Women in the Arts in Washington, D.C., and Mary Stansbury Ruiz, who bequeathed over 600 Mannerist prints to the Los Angeles County Museum of Art, and of course Glenn C. Janss. Each of these women, involved with the joy of collecting art, supporting artists, taking risks, overcoming gender stereotyping, and being willing to share their personal—at times visceral—visions, must compete with an audience already oversaturated with visual input from so many meaningless electronic media. In our rapidly changing society it is important that we recognize and value public-spirited women who continue their struggle as the "custodians of culture" of the past, present and future.

Joyce Epstein is a free-lance writer living in Ashland.



FASCINATING Rhythm

By Jim Giancarlo

*The rhythm of life is a powerful beat
Puts a tingle in your fingers
And a tingle in your feet
Rhythm in your bedroom
Rhythm in the street
Oh the rhythm of life is a powerful beat*

It began with the first beat of the first heart. Rhythm: the pulse of life.

Rhythm is everywhere: the calls of birds, the clatter of horses hooves, the ebb and flow of the tides. And the man-made rhythms of motors, machinery, poetry and music.

Fascinating Rhythm is a celebration of rhythm and the wonderful music that it has inspired. I Got Rhythm, Broadway Rhythm, Crazy Rhythm, The Rhythm Of Life, Rhythm In My Nursery Rhymes and, of course, *Fascinating Rhythm*.

Rhythm propels us as we go club-hopping through time to follow its changing forms: ragtime, swing, jazz, blues, bebop, latin, rock and roll and pop. The beat changes, but the beat goes on. And when the beat goes on and the beat gets in your blood and your feet get to tapping and you can't sit still—you just gotta dance! Buck-and-wing, rhythm tap, soft-shoe and strut. Tango, mambo, merengue and jazz. It feels so good to give in.

*Fascinating rhythm
You got me on the go
Fascinating rhythm
I'm all a-quiver*

The cast of *Fascinating Rhythm* is familiar to most area theatre and dance fans. Leona Michell wowed 'em in her one-woman show *Leona Sings Judy* and starred in last summer's *Nite Club Confidential*.

Talent-born Suzanne Seiber's talent has been evident to local audiences for many years. Her many stage appearances include *Pump Boys And Dinettes* and *A Day In Hollywood* at the Cabaret and *The Boyfriend* at Rogue Music Theatre. John Stadelman was a member of the acting company at the Oregon Shakespeare Festival for three years and has performed in five Cabaret shows including *Starting Here Starting Now* and *The Holiday Broadcast of 1943*, which he also wrote. And, though I have directed many Cabaret shows and performed in other local productions, this will be my Cabaret debut (except for a cameo as Fred Astaire in *A Day In Hollywood*). I feel lucky to be performing in such splendid company.

Musicians for the show are Darcy Danielson (a recent Ashland transplant) and Jim Malachi, who were the musical backbone of the Cabaret's 1991 season.

Fascinating Rhythm opens March 20 at Oregon Cabaret Theatre with a preview performance on March 19. It plays Thursday, Friday, Saturday and Sunday evenings at 8:00 until April 26. Tickets can be ordered by calling (503) 488 2902.

*I got rhythm
I got music
I got my gal/man
Who could ask for anything more?
Who could ask for anything more?*

Jim Giancarlo is Managing Artistic Director of Oregon Cabaret Theatre where he directs and choreographs many of the productions.



Mother Conscience

Singing on the Thoroughfare

She marches through this morning
with her little one
before the pigeon dappled
bricks and concrete steps
of stone despair
to stand
against the terror firma
of the blaring avenue just a little south
of everywhere

And they are singing
on the thoroughfare
singing for the million mute
the veiled
the dissolute
the starving
the diseased
the crazed

In horsey children voice
in throaty honesty
with equal eyes
a mother and a daughter harmonize
the simple chant for peace
for sanity
someday
someday

And we *shall* overcome
if not immediately
eventually

The mothers of the planet
sing with vital signs
in choruses of lullaby
with balance on their lips

Sometimes as goddesses of liberty
ascend the sky
Sometimes with loved ones pulling at
the hip
or clinging to the thigh
Evoking change
proclaiming choice
uplifting visages of volumes in a single
voice
remembering the wordless wholeness
of a globe's reflection in a baby's eye

Revisioning a unity in multiples of "we"
from "you" and "I"
Regrouping on the pavement growing
ever gathering our power
from within while welcoming
sincere attentions of the curious
passersby

Come stand with us all singing
on the thoroughfare
upon the curving curb of life
Come sing of hope with hope
and care with care
towards three billion emanating light

With gardens of compassion
flowering beneath our
kerchief wings
and oceans of repair
and possibility beneath
the simple shirts of
placards billowing

The movement of
the moment of
the mothers of concern
is here

What is it we are waiting for?

"I will work for food," it read.
"I will work for peace," she said.
"I will work for justice," they sang.

"I am. I will. I can!"
the daughters chant.

"I am. I will. I can!"
she said.

— Faye Cummings, March, 1990

*Faye Cummings is a local artist and writer whose painting is featured on the front cover.
This poem is her companion-piece to the art.*

AN INTERVIEW WITH SUSAN LLOYD

ARTIST □ PHOTOGRAPHER
DOCUMENTARY FILM MAKER □ WRITER

BY GAIL CAPERNA

*Susan Lloyd was raised in the Rogue Valley and lives in Jacksonville. She has produced an award-winning documentary film, *Processione*, and has an upcoming book, *No Pictures in My Grave*, soon to be published. Lloyd has recently been a visiting artist in the photography department at Southern Oregon State College where I had this opportunity to visit with her.*

What is your documentary film about?

The film is a 30-minute documentary about a Good Friday Easter Ritual in Trapani, Sicily. It is a study of why a community undertakes an annual ritual of mourning and catharsis during this procession which has been held annually for 400 years. The townspeople carry gigantic one-ton floats with statue depictions of the stations of the cross on the top. In this procession the madonna is carried last. She is basically what the procession is about because she is grief-stricken and is searching for her Son. The community can identify with this woman who has lost her Son, and with her they mourn His death by carrying these statues. They undertake this tremendous burden and sacrifice in allowing themselves to experience physically the pain and suffering of Christ. By so doing they communally tackle the subject of grief which is common in all of our lives. Each person in the Procession has his own grief that he personally is carrying in life: the death of a loved one, or whatever, and by communally doing this together, the townspeople deal with their own grief on a personal and on a collective level. This is something that I feel is missing in our society. We have no ways to communally experience our grief even in our own funerals. We keep them very brief. We don't like to spend too much time with this idea of death. Death is not in fact only a physical passing from the world but it is also a symbolization of any loss of job, loss of fami-

ly, of course; but we also experience loss when we make passages through life from one stage of life to another. We lose our old selves and we are always in the process of having to tackle the idea of becoming someone new at certain junctures of life: as when women give birth they have to lose their old selves in order to become mothers. We experience loss frequently throughout life and we need these arenas to make sense of these losses so that we can move to the next step.

You suggest we've lost much of our ability to mourn our losses and almost fear grief in our fast-paced society and that we are too busy to gather together as a community. How did you become interested in this subject of loss, grief and ritual?

Well, I'm of Italian-American background and I was in Italy in 1983 and tried to retrace my father's family's roots in Southern Italy. Before that I had always been interested in ritual in the Catholic religion because I had always suspected there was more than met the eye. I always felt there was something going beyond just a celebration or an enactment of some religious event. I have found that these rites in Latin countries, especially in Italy, the subject of my film, have pagan undertones where the ancient fertility rites are being expressed in a re-stylized way. I went to Sicily after visiting my family. It was Eastertime and I happened to be spending Holyweek in Trapani, Sicily where I discovered this very wonderful Easter Procession.

What is this connection you see between the Goddess/Myth and the Virgin/Woman? Can you explain this as you see it?

Well, when I saw the Madonna was so important in the Trapani procession, the people of the town told me that this procession was not about Christ's death but about the suffering He has caused His mother and that surely someone

capable of miracles should not have caused his mother such suffering. Surely He could have saved Himself and spared His mother this tremendous sorrow. I saw right away that the mother's loss was more important. He lost His life but she lost Him, and that became symbolic to me of these things that we lose in life. But, as I looked into it further I found that there is a very important myth in Sicily. This is the myth of the Goddess Demeter and her daughter Persephone: this is the Greek myth. The Greeks, of course colonized Sicily before the time of Christ. The Sicilians claim the myth of Demeter and Persephone and they say that Persephone was abducted into the underworld in the very center of Sicily. It was here that her mother Demeter went on a search for her. She had to go into the underworld, into death, to find her daughter. I started to see this Madonna in the procession as a re-stylized Demeter, a modern-day goddess in search of her lost child. Demeter and the Madonna symbolize all of us going on journeys to find and reclaim the lost parts of ourselves, or, go into the underworld in order to confront change and death so that we can then come back out and be resurrected into new life.

I understand you have also written a book related to this subject soon to be published.

Yes. My book is entitled *No Pictures in My Grave, A Spiritual Journey in Sicily*. The book is being published by Mercury House in San Francisco: it will be out in April 1992. This subject has engrossed me for almost 10 years. When I first saw the Procession in the early 1980s, I made the film and then felt that I had an actual story to tell about my own journey. Not only was I observing the journey of this Madonna and researching the journey of Demeter. I found that I, myself, was on a personal journey for finding something out about my own self. Part of it was a look into the meaning of my own life as a woman of Italian-American descent with very strong ties to this idea of madonnahood-motherhood, feeling somewhat circumscribed in my role as woman as I think a lot of women do, that we are mothers and madonnas foremost and yet we aren't whole. There's some other lost part of ourselves that we haven't quite yet found. What I found in Sicily was that when I started to look at the women's lives, they lived inside lives. It was as if they were stuck in an underworld. They are, I feel, in a harem. The Arabs lived in Sicily for 400 years

and it is still an Arab culture as it is in southern Italy and the women are still living lives inside.

But, what does this "inside" mean?

We are all trapped inside: inside spaces inside our psyches. We are all trying to break out and become new people. As a woman, I felt particularly sympathetic with the Sicilian women who have a difficult time getting out in that contemporary patriarchal society. For instance, in the Procession it is an all-male ritual even though it is about the Madonna. Women are not allowed to participate much in the Procession. It is only the men who can be outside and do the exciting things. I wanted to help bring the Sicilian women's lives outside and to bring my own self outside. I was outside in fact, as a somewhat free American individual, but yet, not quite free. I had my limits I had perhaps imposed upon myself. My goal was to do this for the women there; to write a book about this and also free myself. What this process ended up becoming was a return to Italy two other times. I actually travelled alone throughout the island where women never travel alone in this very patriarchal world. I found a lot of hardships but I found that I could do it. I found that even though scared, because we have our fears, the Madonna had her fears, Demeter had her fears and I had to face my own fears. We have to be alone and face adversity sometimes in our lives. To me it was a very physical thing of actually being alone in a strange land by myself. The journey in 1990 actually culminated in coming back to the town on Good Friday to participate in the Procession in which women don't participate. I walked in the Procession. There are 19 statues and 20 men who carry each one. I was eventually able to carry for one of them. Only one other Sicilian woman has carried, a very liberated woman who runs a restaurant in town and whose family has a tradition of participating. I did have the power and the strength to do it. I had to do it in a very dignified manner. I feel that the female element was somewhat brought back into the Procession which has been lost since the time of the Goddesses like Demeter and Persephone who used to be in Sicily. Before the Christian era they were very strong characters indeed who roamed the land at will and who were free. I was trying to bring this myth into the 20th Century.

Gail Caperna is currently pursuing a BFA degree in Theatre Arts at SOSC. She has traveled extensively in Italy and Sicily.

Speaking of Words

by Wen Smith

Getting Paid By the Century

Ben Franklin once said "Time is money." Maybe he twice said it, since it's worth repeating. But I've never been able to follow his logic. It seems to me time is unlike money in most ways.

Take distribution. Each of us has just as much time as anyone else, twenty-four hours every day. But when money is passed out, we don't get an equal shake. Some of us always have a lot of days left and the end of the money, while others run out of time first and have to leave a lot of cash and securities to their kids.

So I assume Franklin meant only to point up a few likenesses between time and money. For one, we can spend it or waste it. But even Franklin would admit that we can save either without saving both. After years of saving time, I have time on my hands, not money. Another likeness is that time flies and so does money. But you and I know that money flies faster.

So although Franklin's analogy is far from perfect, I've given up fretting over it. Some one-liners, once they've caught the public fancy, are beyond argument.

Seems to me a better comparison can be drawn between time and words. When I put an idea in ten words instead of two dozen I save space for the magazine and time for the reader.

Last year after a trip east I wrote this sentence: "In the winter time in the state of Vermont the snow begins to fall and covers the landscape with a blanket of white satin." It sounded great, and at a dollar a word it would bring twenty-four bucks less ten per cent for my agent. And it took less than a minute to write.

But my agent sent it back. She wanted me to boil it down to ten words. So I put it through the boiler.

"The winter," I had to admit, is the same as just plain "winter," and it's always a time, so I threw out two words. And "the state of Vermont" just means "Vermont," so I threw out three more.

For "snow begins to fall," I left "snow falls." I turned the blanket into a verb and tossed out more words. I was on a roll, enjoying my work like a plastic surgeon throwing out fat.

After a little rejuvelling, what I had left was: "Winter snow blankets the Vermont landscape with white satin."

The beauty part is that my new sentence has more punch, more style. Readers may put up with a little snow job but don't often sit still for an avalanche.

Of course, brevity is the reader's gain, not mine. It takes me longer to condense an idea into ten words than it does to let it bubblegum out to twenty-four.

My agent hasn't sold my revised sentence either. She says the market for single sentences has gone bust. But if that one ever does sell at a dollar a word, I'll make nine bucks—less ninety cents.

I don't know how much Franklin got for writing "Time is money," but despite its faulty reasoning, it's a nice terse, last-ing sentence. The writer of a sentence like that should be paid by the century, not by the word.

With any luck my nine words on winter snow will go down through the ages too. I'm glad I took pains to weed out, eradicate, and get rid of all its redundancies.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on The Jefferson Daily every Wednesday.

Specials at a Glance

**KSOR
KSRS**

CLASSICS & NEWS

In conjunction with National Women's History Month, Jefferson Public Radio will air a series of profiles of women who have played a significant role in the history of Southern Oregon and Northern California. The modules are produced by the Rogue Valley Women's History Project and Barbara Vrana with original music composed by Sue Carney. The modules will be a regular part of the *Jefferson Daily*.

Also as part of Women's History Month, the Classics and News service will be featuring compositions by women throughout the month on First Concert.

KSJK

News & Information

This month we present another in the series of specials called Presidential Choices. A fictitious Presidential candidate (portrayed by Harvard University Law professor Charles Ogletree and former NPR correspondent William Drummond) plots campaign strategy and discusses issues with a panel of advisors. Each program is scheduled around one of the major primaries (this month just before "Super Tuesday"), and features a nationwide call-in during the last half-hour of the program. This series focuses not on polls and percentages, but on the serious issues voters believe candidates should address. Listen to Presidential Choices, Sunday, March 8 at 10am on KSJK.

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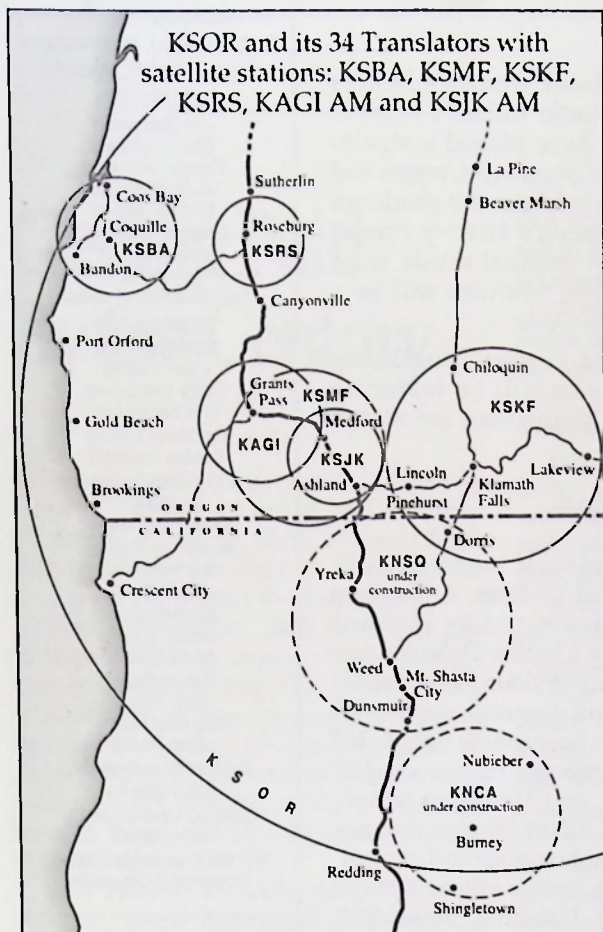
Volunteer Profile

Louise Rogers has been a loyal JPR volunteer for several years. She answered one of Annie Hoy's requests for volunteer news reporters, quickly became an on-air news reader, and later hosted Siskiyou Music Hall for a year. Louise then moved on to a job as a news reporter for a local commercial radio station. Now everyone at JPR is happy she's back with us.

She is now producing newscasts, features for *The Jefferson Daily*, and as well hosts KSJK's weekly interview show, *The Talk of the Town*, while regular host Claire Collins takes a break from the show.

Louise, her husband Phil, and their two daughters moved to Ashland in 1989 from the Baltimore area (south York County, Pennsylvania); and although they were confirmed Easterners, the more relaxed pace of life in Oregon changed them into Westerners in no time at all.





KSOR Dial Positions in Translator Communities

Bandon	91.7	Happy Camp	91.9
Big Bend, CA	91.3	Jacksonville	91.9
Brookings	91.1	Klamath Falls	90.5
Burney	90.9	Lakeview	89.5
Callahan	89.1	Langlois, Sixes	91.3
Camas Valley	88.7	LaPine, Beaver Marsh	89.1
Canyonville	91.9	Lincoln	88.7
Cave Junction	90.9	McCloud, Dunsmuir	88.3
Chiloquin	91.7	Merrill, Malin, Tulelake	91.9
Coquille	88.1	Port Orford	90.5
Coos Bay	89.1	Parts of Port Orford, Coquille	91.9
Crescent City	91.7	Redding	90.9
Dead Indian-Emigrant Lake	88.1	Roseburg	91.9
Ft. Jones, Etna	91.1	Sutherlin, Glide	89.3
Gasquet	89.1	Weed	89.5
Gold Beach	91.5	Yreka, Montague	91.5
Grants Pass	88.9		

CLASSICS &

KSOR

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ASHLAND

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for translator
communities
listed below

KSRS

91.5 FM
ROSEBURG

Monday

5:00	Morning Edition	2:00
7:00	First Concert	
10:00	Bob and Bill	4:00
12:00	News	
12:10	Siskiyou Music Hall	4:30

Rhythm &

KSMF

89.1 FM
ASHLAND

KSBA

88.5 FM
COOS BAY

KSKF

90.9 FM
KLAMATH FALLS

KAGI

AM 930
GRANTS PASS

Monday

5:00	Morning Edition	9:00
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	The Jefferson Daily	
7:00	Echoes	

News & Info

KSJK

1230 AM
TALENT

Monday

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitorradio	1:30
11:00	Talk of the Nation	2:00
1:00	Talk of the Town (Mondays)	2:00
	Soundprint (Tuesdays)	3:00
	Crossroads (Wednesdays)	4:30
	Living on Earth (Thursdays)	5:00

NEWS

Through Friday		Saturday	Sunday
Chicago Symphony (Fridays) All Things Considered The Jefferson Daily	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
	6:30 Marketplace	8:00 First Concert	8:00 Millennium of Music
	7:00 State Farm Music Hall	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
		2:00 International Music Series	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Louis Symphony
		5:00 State Farm Music Hall	4:00 All Things Considered
			5:00 America and the World
			5:30 Pipedreams
			7:00 State Farm Music Hall

News

Through Friday		Saturday	Sunday
The Show (Mondays) The Frank (Tuesdays) Selected Thursdays (Wednesdays) Milky Way Starlight Theater (Thursdays) Soundplay (Fridays)	9:30 Ken Nordine's Word Jazz (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
	10:00 Jazz (Mondays) Jazz (Tuesdays) Jazz (Wednesdays) Jazzset (Thursdays) Vintage Jazz (Fridays)	10:00 Car Talk	9:00 Jazz Sunday
		11:00 Jazz Revisited	2:00 Jazzset
		11:30 Open Air	3:00 BluesStage
	12:00 Jazz (Thursdays)	1:00 AfroPop Worldwide	4:00 New Dimensions
		2:00 World Beat	5:00 All Things Considered
		5:00 All Things Considered	6:00 The Folk Show
		6:00 Whad'ya Know?	8:00 Thistle & Shamrock
		8:00 The Grateful Dead Hour	9:00 Music from the Hearts of Space
		9:00 BluesStage	10:00 Possible Musics
		10:00 The Blues Show	

Information

Through Friday		Saturday	Sunday
Magnificent Obsession (Fridays) Pacifica News Jefferson Exchange (Mondays) Monitoradio Marketplace As It Happens The Jefferson Daily All Things Considered	6:30 Marketplace	6:00 Weekend Edition	6:00 Weekend Edition
	7:00 MacNeil-Lehrer Newshour	11:00 Whad'ya Know?	10:00 Sound Money
	8:00 BBC Newshour	1:00 Milky Way Starlight Theatre	11:00 Sunday Morning
	9:00 Pacifica News	1:30 Horizons	2:00 El Sol Latino
	9:30 All Things Considered	2:00 Parents Journal	8:00 All Things Considered
	11:00 Sign-off	3:00 Soundprint	9:00 BBC News
		3:30 Talk of the Town	
		4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

CLASSICS & NEWS

KSOR 90.1 FM KRSR 91.5 FM

(For dial positions in translator communities see page 20)

Monday through Friday

5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

7:00 a First Concert

Classical music for the morning, hosted by Pat Daly. Includes NPR news at 7:01, 8:01 and 9:01, regional news at 7:30, 8:30 and 9:00, also:

7:37 a Star Date

8:37 a Marketplace Report

9:30 a Siskiyou Pass with Thomas Doty

9:57 a Calendar of the Arts

Featured Works (Begins at 9:07 a)

Mar 2 M HILDEGARD: Spiritual Songs and Pieces

Mar 3 T KODALY: *Hary Janos* Suite

Mar 4 W MERCADANTE: Flute Concerto in D

*Mar 5 Th VILLA-LOBOS: Guitar Concerto

Mar 6 F GLAZUNOV: *Stenka Razin*

*Mar 9 M BARBER: Violin Concerto

*Mar 10 T HONEGGER: *Concerto da Camera*

Mar 11 W BACH: Sonata No. 3 for Cello Solo

Mar 12 Th MILHAUD: Trio for Piano, Violin and Cello

Mar 13 F GALUPPI: Harpsichord Concerto

Mar 16 M VAUGHAN WILLIAMS: *Norfolk Rhapsody*

Mar 17 T CLARA SCHUMANN: Three Romances

*Mar 18 W RIMSKY-KORSAKOV: *Capriccio Espagnol*

Mar 19 Th BEETHOVEN: Piano Sonata No. 26 ("Les Adieux")

Mar 20 F C.P.E. BACH: Harpsichord Concerto in A

Mar 23 M KROMMER: Concerto for Flute and Oboe

Mar 24 T RAVEL: *Bolero*

Mar 25 W GERMAINE TAILLAFERRE: Violin Sonata

Mar 26 Th ROSNER: Responses, Hosanna and Fugue

Mar 27 F BACH: Cello Sonata No. 1 in G

Mar 30 M BAX: *The Garden of Fand*

Mar 31 T HAYDN: String Quartet in D, Op. 20, No. 4

10:00 a Bob and Bill

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall
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Pea and Asparagus Share Their Philosophies

Casting an eye on Asparagus,
Pea Vine was glad of connectedness.
"We hold our friends very close to us.
Contacts," said she, "mean the most to us.
You live aloof, unapproachable.
How can you be so unsociable?"

Asparagus Spear, garden veteran,
kept his old bifocals spick-and-span.
Slowly he lowered an impossibly
huge tome of botanic philosophy,
coughed and intoned with disparagement,
"I wouldn't *dream* of entanglement!"

Pea tried another tack, wondering,
"Why don't you feel wretched, sundering
love from your life? Nothing more to your
world than goes on in your head. The door
closed to the smiles and the tears that give
most of us everyday cause to live?"

"Life without love? Oh, naive young pea!
I love the truth I will never see.
I love the veiled face of mystery,
questions seductive and sisterly.
Wed to these quandaries so endless,
I can't conceivably feel friendless."

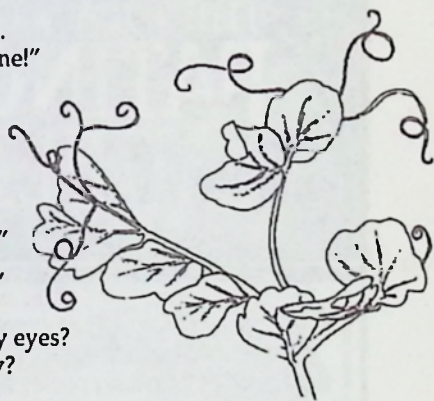
"I like to reach out and touch," said Pea.
"I let my tendrils explore for me.
Sure, it's a sideways expenditure.
We relish our opulent curvature,
revel in byways that cross, then entwine.
Unthinkable, life in a straight-upward line!"

"I am deep-rooted Asparagus.
I must deny any wanderlust.
I must inquire where the whole cosmos
sends out its shoots. Is it foliose?
To what fast river is time flowing?
What do the clouds get for high-rolling?"

"Where do the winds unwind restfully?"
Asparagus amplified happily.
"Who brushes sand from dawn's dreamy eyes?
Who wipes the cobwebs clean off the sky?
Why is there death and, yes, decadence?
Is there a heaven for Asparagus?"

"Please save your breath," interjected Pea.
"Ethereal theories just boggle me.
Maybe we don't have to think alike.
We seem to be getting along all right.
You go on back to your reveries.
I'm bursting with gossip for neighbor peas."

—Nancy Henderson



Nancy Henderson, a
resident of Coos Bay,
has been an editor and
consultant to authors
for 20 years. She is a
published author and
co-founder of
Pushcart Press.

We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Featured Works (Begins at 2 p)

- *Mar 2 M SMETANA: String Quartet No. 1 ("From My Life")
- Mar 3 T RACHMANINOV: Rhapsody on a Theme of Paganini
- *Mar 4 W VIVALDI: Concerto for Two Horns
- Mar 5 Th HOLST: *The Planets*
- Mar 6 F HAYDN: Symphony No. 91
- *Mar 9 M BARBER: Piano Concerto
- Mar 10 T ELIZABETH BAUER: Violin Sonata
- Mar 11 W BEETHOVEN: Piano Sonata in C, Op. 3, No. 3
- Mar 12 Th IVES: Symphony No. 3
- Mar 13 F WEBER: Clarinet Quintet
- Mar 16 M FRANCK: Violin Sonata
- Mar 17 T HARTY: *An Irish Symphony*
- Mar 18 W PROKOFIEV: Piano Concerto No. 3
- Mar 19 Th VIOLET ARCHER: Clarinet Sonata
- Mar 20 F MENDELSSOHN: Violin Concerto
- Mar 23 M DVORAK: Serenade for Winds
- Mar 24 T MENDELSSOHN: Trio in D
- *Mar 25 W BARTOK: Piano Concerto No. 2
- Mar 26 Th HAYDN: Symphony No. 48
- Mar 27 F LIBBY LARSON: *Water Music*
- Mar 30 M NIELSEN: Symphony No. 5

- *Mar 31 T HAYDN: Piano Sonata in C Minor

FRIDAYS ONLY

- 2:00 p **The Chicago Symphony**
Daniel Barenboim assumes the Music Director position for the CSO's 101st season, succeeding Sir Georg Solti.
- Mar 6 Zubin Mehta conducts the *Egmont* Overture, Op. 84, and Symphony No. 9 in D Minor, Op. 125 by Beethoven; and *Knoxville: Summer of 1915*, Op. 24 by Barber. (This program will begin at 1:45 pm)
- Mar 13 Daniel Barenboim conducts a concert performance of the opera *The Marriage of Figaro*, K. 492 by Mozart, with soloists Lella Cuberli, Dawn Kotoski, Joan Rodgers, Cecilia Bartoli, and others. (This program will begin at 12:30 pm)
- Mar 20 Duplicating the program on the very first CSO concert in 1891, this performance features Daniel Barenboim conducting *A Faust Overture* by Wagner; Sir Georg Solti conducting the Symphony No. 5 in C Minor, Op. 67 by Beethoven; Sir Georg Solti con-

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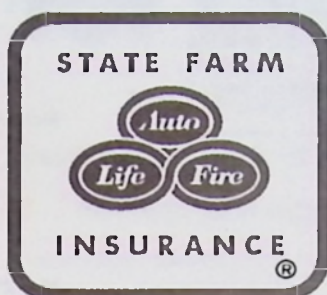
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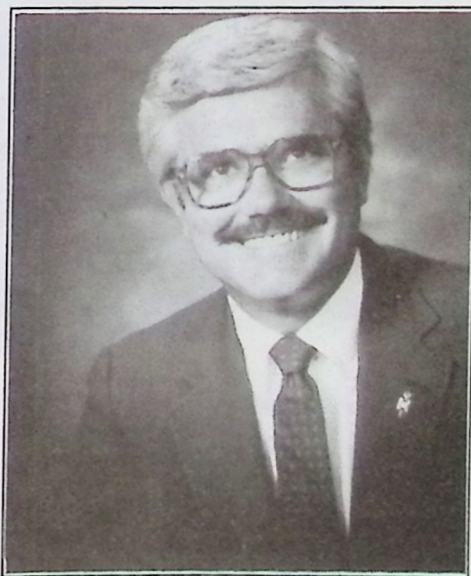
Participating Agent Profile

David F. Wise, CLU
598 N.E. "E" Street
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David is in his 27th year of representing State Farm. Ten of those years have been in Oregon.

David and his wife, Sammy, have four grown children and one grandchild. Sammy was instrumental in establishing the "MADD" Chapter in Coos County shortly before their move to Grants Pass in 1985.

Since moving to Grants Pass, David has served on the Board of Directors for a private school for dyslexic children, been an advisor to the Board of the Grants Pass Legion Baseball Association, and has served on the Board of the Lovejoy Hospice Association of Grants Pass. Flying, "Volkswalking," downhill skiing, biking, and "Tahitiing" the Rogue River



are some of the ways David and Sammy's lives are enhanced and enriched while living in Josephine County.

ducting the Piano Concerto No. 1 in B-flat Minor, Op. 23 by Tchaikovsky, with Daniel Barenboim, piano; and Rafael Kubelik conducting the *Husitska* Overture, Op. 67 by Dvorak. (This program begins at 1:30 pm)

Mar 27 Sir Georg Solti conducts the Dance Suite by Bartok, and the Symphony No. 5 in C-sharp Minor by Mahler. (This program begins at 1:30 pm)

- 3:30 p Star Date
- 4:00 p All Things Considered
- 4:30 p The Jefferson Dally
- 5:00 p All Things Considered
- 6:30 p Marketplace
The latest business news, hosted by Jim Angle.
- 7:00 p State Farm Music Hall
With hosts Peter Van De Graaff and Scott Kuiper.
- 2:00 p Sign Off

Saturday

- 6:00 a Weekend Edition
- 7:37 a Star Date

8:00 a First Concert

Includes:

- 8:30 a Nature Notes with Frank Lang
- 9:00 a Calendar of the Arts
- 9:30 a Siskiyou Pass with Thomas Doty

10:30 a The Metropolitan Opera

Mar 7 *Rigoletto* by Verdi. Nello Santi conducts, and the cast includes Ruth Ann Swenson, Wendy White, Richard Leech, Leo Nucci, and Jan-Hendrik Rootering.

Mar 14 *Don Carlo* by Verdi. James Levine conducts, and the cast includes Aprile Millo, Dolora Zajick, Neil Shicoff, Vladimir Chernov, Samuel Ramey, and John Tomlinson. (Begins at 10:00 am)

Mar 21 *Le Nozze de Figaro* by Mozart. James Levine conducts, and the cast includes Patricia Schuman, Dawn Upshaw, Frederia von Stade, Thomas Hampson, Ferruccio Furlanetto, and Kurt Moll.

Mar 28 *Parsifal* by Wagner. James Levine conducts, and the cast includes Waltraud Meier, Siegfried Jerusalem, Bernd Weikl, Franz Mazura, and Kurt Moll. (Begins at 9:00 am)

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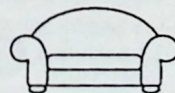
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2:00 p International Music Series

Mar 7 The Keller Quartet, the Hungarian State Symphony, the Budapest Wind Ensemble, and pianist Zoltan Kocsis perform music by Dvorak, Bartok and Kodaly.

Mar 14 From the Utrecht Early Music Festival, Les Musiciens du Louvre perform two concerti by Handel; the Consort of Musick performs *La Caccia d'Amore* by Vecchi; and the Freiburg Baroque Orchestra performs Bach's Brandenburg Concerto No. 3.

Mar 21 Soquentia Koln performs excerpts from *Ordo Virtutum* by the Abbess Hildegard of Bingen; Joel Cohen and the Boston Camerata perform excerpts from *Tristan und Isolde*; and we hear a variety of storytelling, including Benjamin Bagby reading excerpts from *Beowulf*.

Mar 28 The early music group Tragicomedia performs music by Johnson, Dowland and Lawes; the Orlando Consort performs works by Dufay; and the New London Consort performs music from the *Carmina Burana*.

3:30 p Star Date

4:00 p All Things Considered

5:00 p State Farm Music Hall

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

7:37 a Star Date

8:00 a Millennium of Music

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstays of European music for the one thousand years before Bach.

9:30 a St. Paul Sunday Morning

Mar 1 The Orpheus Chamber Orchestra performs a Suite from the *Water Music* by Handel; the *Orpheus Serenade* by William Bolcom; and the Serenade for Strings in E, Op. 22 by Dvorak.

Mar 8 The Minneapolis Guitar Quartet performs music by Leo Brouwer; Leonardo Balada, Joane Morel, Janika Vandervelde, James McGuire, and Igor Stravinsky.

Mar 15 Violist Michael Tree and pianist Lydia Artymiw are this week's guests.

Mar 22 Cellist Bernard Greenhouse joins



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the Juilliard String Quartet in Schubert's String Quintet in C, D. 956.

Mar 29 Harpsichordist Gustav Leonhardt performs music by Frescobaldi, Couperin, Froberger, Rameau, and J.S. Bach.

11:00 a Siskiyou Music Hall
Classical music for your Sunday.

2:00 p St. Louis Symphony
Leonard Slatkin conducts this series of concerts.

Mar 1 Hugh Wolff conducts *Pacific Rim* by Stephen Hartke; the Piano Concerto No. 4 in D Minor, Op. 70 by Anton Rubinstein, with soloist Shura Cherkassky; and the Symphony No. 3 in A Minor, Op. 56 ("Scottish") by Mendelssohn.

Mar 8 Marek Janowski conducts the Overture to *The Magic Flute*, K.620, and the Flute Concerto No. 1 in G, K. 313 by Mozart, with flutist Jean Pierre Rampal; *L'Ascension* by Messiaen; and *La Valse* by Ravel.

Mar 15 Erich Leinsdorf conducts Three Pieces from the opera *Khovanshina* by Mussorgsky, orchestrated by Shostakovich; the Symphony No. 100 in G ("Military") by Haydn; and Orchestral Music from *Parsifal* by Wagner.

Mar 22 Raymond Leppard conducts the *Poet and Peasant* Overture by Suppe; the Symphony No. 6 by George Rochberg; and the Violin Concerto in D, Op.77 by Brahms, with soloist Elmar Oliveira.

Mar 29 Leonard Slatkin conducts The World Premiere of *Shadows: Four Dirge-Nocturnes for Orchestra* by Claude Baker; and the Symphony No. 7 in E by Bruckner.

3:58 p Star Date


4:00 p All Things Considered

5:00 p America and the World
A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottel, and produced by NPR.

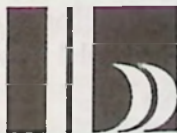
5:30 p Pipedreams
Michael Barone hosts this program devoted to "The King of Instruments," the organ.

7:00 p State Farm Music Hall

2:00 a Sign Off

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5:00 a Morning Edition

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6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

9:00 a Open Air

A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henly is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:

9:30 a Ask Dr. Science

10:30 a Siskiyou Pass with Thomas Doty

1:00 p Calendar of the Arts

FRIDAYS ONLY

3:00 p Marian McPartland's Piano Jazz

Mar 5 Fred Hersch is a notable young pianist who joins Marian for a gentle duet of Cole Porter's "Everything I Love," and plays a solo version of "Pavane".

Mar 12 Saxophonist Lee Konitz, formerly a member of the Miles Davis Nonet, joins Marian in a new version of "Like Someone in Love," and a brand new composition especially for *Piano Jazz*.

Mar 19 Pianist and blues better Jeannio Cheatham gets down with "Midnight Mama" and joins Marian on a duet version of "Perdido."

Mar 26 Charles "Red" Richards was trained as a classical pianist, but took up playing jazz when he heard Fats Waller. He and Marian play "Have You Met Miss Jones."

4:00 p All Things Considered

6:30 p The Jefferson Daily (not heard on KAGI)

7:00 p Echoes

John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.

9:00 p Siskiyou Pass with Thomas Doty

MONDAYS

9:02 p Le Show

Harry Shearer's weekly satirical jab. No one is safe.

TUESDAYS

9:02 p Joe Frank

This post-modern storyteller's weekly foray into the weirdness of life in the 'Nineties.

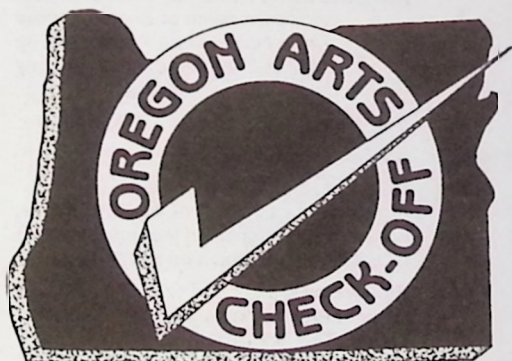
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WEDNESDAYS

9:02 p Selected Shorts

This program features well-known stage and screen actors interpreting contemporary short stories.

Mar 4 Joseph Wiseman reads "The Jowbird" by Bernard Malamud; and Cynthia Harris reads "Train" by Joy Williams.

Mar 11 Dana Ivey reads "Limited Access" by Annette Sanford; Estelle Parsons reads M.F.K. Fisher's "The Wind Chill Factor;" and Peter Riegert reads John Updike's "Should Wizard Hit Mommy?"

Mar 18 Hallie Foote reads "Residents and Transients" by Bobbie Ann Mason; and Joe Grifasi reads "Who Am I This Time?" by Kurt Vonnegut.

Mar 25 Jon Deak reads "The Hound of the Baskervilles" by Sir Arthur Conan Doyle; and Charles Keating (no, not *that* Charles Keating) reads "The Man with the Knives" by Heinrich Boll.

THURSDAYS

9:00 p **The Milky Way Starlight Theatre**
Richard Moeschl, Traci Ann Batchelder, Brian Parkins, and a cast of thousands take you through the human side of astronomy.

9:30 p **Ken Nordine's Word Jazz**
The most famous voice in radio with a weekly word jam.

10:02 p **Jazzset**
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

Mar 5 Highlights from the Sarah Vaughan Jazz Festival in Newark include sets by Jeanie Bryson, Renee Manning, and John Pizzarelli.

Mar 12 Trumpeter Lester Bowie leads his group Brass Fantasy.

Mar 19 Pianists Kenny Barron and Barry Harris play duets for the first time.

Mar 26 Vocalist Cleo Laine joins her husband John Dankworth's sextet, with special guest saxophonist Jane Ira Bloom.

FRIDAYS

9:02 p **Soundplay**
This series presents some of the most important contemporary radio dramas from both Europe and the U.S. Almost all programs are being heard in this country for the first time.

Mar 5 **Voices: A Child In Time/Envol** by Everett Frost and Edward Cansino. Children's games, soprano, speaker, and chamber ensemble interweave to explore the web of time.

Mar 12 **The Good God of Manhattan** by Ingeborg Bachman. The main character of this play is on trial for plotting the murder of two lovers.

Mar 19 **The Flight of Lindbergh: A**

Cantata for Radio by Bertolt Brecht. This is an early (1929) collaboration between Brecht and Kurt Weill.

Mar 26 **The Outsider** by Wolfgang Borchert. This was the first play produced in Germany after World War II, and is a savage attack on German attempts to forget the Nazi period.

10:00 p **Ask Dr. Science**

10:02 p **Jazz**

The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Your hosts are: Susan McCreary on Mondays, and Jack Byrnes on Tuesdays. Triesta Kangas will bring you vintage jazz on Fridays.

2:00 a **Sign Off**

Saturday

6:00 a **Weekend Edition**

10:00 a **Car Talk**

Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your car. They're full of advice... but that's not all they're full of.

11:00 a **Jazz Revisited**

11:30 a **Open Air**

1:00 p **AfroPop Worldwide**

Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.

2:00 p **World Beat**

Host Thom Little with reggae, Afro-pop, soca, you name it.

5:00 p **All Things Considered**

6:00 p **Who D'Ya Know?**

Join Michael Feldman for his two-hour off-beat comedy quiz and variety show. You might learn something. Then again...

8:00 p **The Grateful Dead Hour**

David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.

9:00 p **BluesStage**

Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.

Mar 7 A salute to some gentlemen of soul features performances by Solomon Burke, Otis Clay, and the Five Blind Boys of Alabama.

Mar 14 Bullseye Blues recording artists Little Jimmy King and the Soul Survivors make their *BluesStage* debut; and Dr. John returns in a performance recorded at the Monterey Blues Festival.

Mar 21 An hour devoted to blues piano legends, with performances from Jay McShann, Charles Brown, Sammy Price and Allen Toussaint.

Mar 28 The national broadcast debut of guitar wizard Smokin's Joe Kubek; and a set from another guitar giant, Lonnie Mack.

10:00 p The Blues Show
Your hosts are Peter Gaulke, Curt Worsley, and Lars Svendsgaard.

2:00 a Sign Off

Sunday

6:00 a Weekend Edition

9:00 a Jazz Sunday

Back by popular demand, great jazz for your Sunday morning, hosted by Michael Clark.

2:00 p Jazzset, with Branford Marsalis.

3:00 p BluesStage, with Ruth Brown.

A repeat of the Saturday night broadcast.

4:00 p New Dimensions

Mar 1 Magical Thinking, with Deepak Chopra Chopra synthesizes thought from ancient and modern knowledge in medicine, physics and philosophy.

Mar 8 The Well of Creativity, with Molnrad Craighead This visual artist describes the images she creates, which are influenced by the mystical experiences of her Catholic youth and her contemplative artist's life in the New Mexico desert.

Mar 15 Wisdom and Meaning, with

Walter Starcke After a long and multi-faceted life as a Broadway producer, successful businessman, and spiritual seeker, Starcke's perspective on life includes a wide array of topics.

Mar 22 Stories of Love and Wisdom, with Diane Wolkstein According to Wolkstein, the gods and goddesses of ancient myth are archetypes which describe what each of us undergoes in discovering the fullness of human experience.

Mar 29 Reviving the Archaic: A New View of Evolution, with Terrence McKenna McKenna retells early human history, describing the role of shamanism in early partnership societies.

5:00 p All Things Considered

6:00 p The Folk Show

Keri Green is your host.

8:00 p The Thistle and Shamrock

Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

9:00 p Music from the Hearts of Space

10:00 p Possible Musics

2:00 a Sign Off

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Monday through Friday

- 5:00 a BBC Newshour**
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitorradio Early Edition**
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**
NPR's now daily two-hour call-in program hosted by John Hockenberry and Ira Flatow. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**
Discussions and Interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**
American Public radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: Living on Earth**
- FRIDAY: Magnificent Obsession: True Stories of Recovery**
An innovative documentary series which presents true stories of recovery from alcohol and/or drug dependency, told by those living the experience.
- 1:30 p Pacifica News**
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitorradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**
Bob Davy, Ken Marlin, Joyce Oaks and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.
- 6:30 p Marketplace**
A repeat of the 3:00 p broadcast.
- 7:00 p MacNell-Lehrer Newshour**
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**
A repeat of the 5:00 p broadcast.

Saturdays

- 6:00 a Weekend Edition**
Scott Simon hosts NPR's Saturday morning news magazine.
- 11:00 a Whad'Ya Know?**
Not much. You? Michael Feldman, public radio's Groucho Marx, with his weekly comedy quiz (?) show.
- 1:00 p Milky Way Starlight Theatre**
Produced by Jefferson Public Radio, this weekly program explores the wonders of astronomy. Host Richard Moeschl, author of *Exploring the Sky*, is joined by Traci Ann Batchelder and Brian Parkins for a look at how our scientific culture—as well as cultures of the past—understands astronomy and the universe.
- 1:30 p Horizons**
National Public Radio's documentary series devoted to women and minorities.
- 2:00 p Parents Journal**
Host Bobbie Connor talks with leading experts in the field of parenting.
- 3:00 p Soundprint**
- 3:30 p Talk of the Town**
Discussions and Interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- 4:00 p Car Talk**
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
Lynn Neary and Emile Guillermo host NPR's daily news magazine.
- 6:00 p Modern Times with Larry Josephson**
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

Sundays

- 6:00 a Weekend Edition**
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy and automotive advice from Click and Clack.
- 10:00 a Presidential Choices (March 8 Only)**
This monthly series leads up to the November election by covering the serious issues surrounding the election. Each program begins with a fictional candidate from each party discussing a hypothetical issue with a panel of advisors. Following each discussion is a call-in and studio discussion session that allows listeners to join in. Tune in for a program that deals with the Presidential campaign as a serious event, not as a horse race.
- 11:00 a CBC Sunday Morning**
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**
Music, news and Interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
The latest news from NPR.
- 9:00 p BBC News**
- 12:00 m Sign Off**

Arts Events

Gulde Arts Events Deadlines:

May Issue: March 15

June Issue: April 15

For more information about arts events,
listen to the
Jefferson Public Radio
Calendar of the Arts broadcast
weekdays at 10 am and noon.

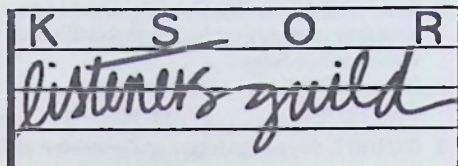
- 1 thru October 1992 THEATER: Oregon Shakespeare Festival 1992 Season.
Presentations in the Angus Bowmer Theatre:
thru 11/1 William Shakespeare's *All's Well That Ends Well*
thru 9/13 Lillian Hellman's *Toys in the Attic*
thru 11/1 John Millington Synge's *The Playboy of the Western World*
thru 10/31 David Hirson's *La Bete*
thru 10/31 Lillian Garrett's *The Ladies of the Camellias*

Presentations in the Elizabethan Theatre:
thru 10/11 William Shakespeare's *Othello*
thru 10/9 William Shakespeare's *Henry VI*
thru 10/10 William Shakespeare's *As You Like It*

Presentations at the Black Swan:
thru 7/4 Edward Bond's *Restoration*
thru 11/1 Max Frisch's *The Firebugs*
thru 10/31 Romulus Linney's *Heathen Valley*

For more information and free brochure:
Oregon Shakespeare Festival
P.O. Box 158, Ashland, OR 97520
(503) 482-4331 Ashland.

- 1 thru 31 EXHIBIT: *Encaustic Paintings* by Claudia Marchini and *Photos* by Neil Folberg.
Rogue Gallery • Eighth & Bartlett Sts.
(503) 772-8118 Medford.
- 1 thru 14 EXHIBIT: *Watercolor* by Merrie Holbert and *Sculptures* by Jody Batson
Umpqua Valley Arts Center 1624 W. Harvard Blvd.
(503) 672-2532 Roseburg.
- 1 thru 14 THEATER: *R.U.R.* (*Rossum's Universal Robots*). Karel Capek's 1921 classic that introduced the word "robot" to the world. Continuing from 2/28, 29. Call for ticket reservations and information.
Bandon Playhouse • Ocean Crest Stage
(503) 347-2506 Bandon.
- 1 thru 14 EXHIBIT: *Museum Collection* open noon-4pm Tues-Sat. Admission Free.
Grants Pass Museum of Art
Riverside Park
(503) 479-3290 Grants Pass.
- 1 thru 8 THEATER: *La Mome Piaf*. The music of Edith Piaf. Featuring Nora Michaels and Todd Moeller. For tickets and information call box office.
Oregon Cabaret Theater
First and Hargadine Streets
(503) 488-2902 Ashland.



You're invited to the KSOR LISTENERS' GUILD

Annual Meeting

Have coffee with members of the Board, Regional Representatives, and Jefferson Public Radio staff members. Make your comments about the programming and operations of Jefferson Public Radio. Hear a review of this year at the station and plans for the future.

Wednesday, March 4, 1992
at 7:30 pm
at the Hamilton House
344 NE Terry Lane
Grants Pass, Oregon

Call the station at 552-6301 for directions.

Meeting Agenda

1. Comments from listeners
2. State of the Station reports
3. Election of Officers

- 1 thru 7 THEATER: *The Crucible*. Award winning drama by Arthur Miller deals with the witch trials in Salem.
Linkville Playhouse • 201 Main Street
(503) 884-6782 Klamath Falls.
- 1 EXHIBIT: *Shona Sculpture of Zimbabwe* will be presented by Jefferson Public Radio in conjunction with Michael Scott Baral in celebration of Black History Month. Public showing on Sat. 2/29 from 11am - 9pm and Sunday from 11am - 8pm. Admission: Free. 142 Church Street
(503) 770-4053 Ashland.
- 1 THEATER: *Tom Jones*, Peter Jeffries' stage adaptation of Fielding's classic 1749 novel, a dinner theatre presented at 6:30pm.
Dorothy Stolp Theater
Southern Oregon State College
(503) 552-6348 Ashland.
- 1 THEATER: *DeOrganographia*, Renaissance Music.
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE Klamath Falls.
- 2 thru 4/3 EXHIBIT: *Clint Brown, Mixed Media*. Whipple Fine Arts Bldg. Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 2 CONCERT: *SOSC Symphonic Band*, including students of the American Band College, will present an evening of band music at 8pm.
Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 3 THEATER: *Ziegfeld Follies*, Broadway Musical.
Ross Ragland Theater • 218 N. 7th St.
(503) 884-LIVE Klamath Falls.
- 3 THEATER: *Druzhiba - A Celebration of Soviet Folk Dance*. Audience is taken on a tour throughout the largest country in the world, performing colorful, traditional, and contemporary dances from Soviet regions. 7:30pm.
College of the Siskiyou
800 College Avenue
(916) 938-4461 Weed.
- 4 CONCERT: *Trumpet Ensemble Concert*. 8pm.
Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 5 thru 15 THEATER: *Talley's Folly* presented on Centerstage Theatre on 5, 6, 7, 13, 14: 8pm. 3/8 & 15: 2pm.
Whipple Fine Arts Bldg.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 6 thru 29 THEATER: *Kitchen Tables* by Dori Appel and Carolyn Myers is presented in honor of Women's History Month. The play explores and celebrates the complexities of the mother-daughter relationship. Performance and ticket information available through Studio X.
208 Oak Street
(503) 482-2011 Ashland.
- 6 thru 15 THEATER: *You Can't Take It With You* presented in the Betty Long Unruh Theatre on 6, 7, 12, 13, 14: 8pm. 3/8 & 15: 2pm.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 6 thru 4/10 EXHIBIT: *Family Ties*. Oregon Artists who are Women present mixed media of art works. Wiseman Gallery
Rogue Community College
3345 Redwood Highway
(503) 479-5541 Grants Pass.
- 6 CONCERT: *Siskiyou Baroque Ensemble* performs early music by women composers: Hildegard of Bingen, Ann Boleyn, Francesca Caccini and others. 8pm. Presented by Rogue Community College.
Carpenter Hall • 44 Pioneer Street
(503) 592-4275 Ashland.



R. Carlos Nakai

- 7 CONCERT: *R. Carlos Nakai, Native American Flutist*. Tickets: Gen. \$8 Students \$5. Available at SOSC Raider Aid in Stevenson Union and American Indian Art Gallery. Performance 8pm. Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 7 CONCERT: *SOMEA Junior Solo & Ensemble*. Admission Free. 8am - 3pm. Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 8 CONCERT: *Stormy Weather*. Rogue Valley Symphony's Annual Family Concert features great storm music by the masters. At S. Medford High. 3pm.
Rogue Valley Symphony
1250 Siskiyou Boulevard
(503) 488-2521 Ashland.
- 8 CONCERT: *Rebecca Penneys, Pianist*. Will perform classical and romantic period works. Tickets: Gen. \$8 Students \$5. Performance 3pm.
Music Recital Hall
Southern Oregon State College
(503) 552-6101 Ashland.
- 8 THEATER: *Rainy Day Film Festival*. Featuring "Target for Today." Douglas County Museum salutes WWII.

Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301
In Coos County contact Tina Hutchinson (503) 756-1358



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396-5511

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Attorney at Law

KSOR - CLASSICS & NEWS
William P. Haberlach, Attorney at Law
203 W. Main, Suite 3B
Medford, Oregon 97501
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Old Town, Bandon, Oregon 97411
347-4111

**Norris
Shoes**

KSOR - CLASSICS & NEWS
Norris Shoes
221 E. Main St.
Downtown Medford
772-2123

Join Us!

Museum Auditorium. Admission
charged. Seniors and children under 6 -
free. Rogue Community College
3345 Redwood Highway
(503) 479-5541 Grants Pass.

8 THEATER: *Peter Rabbit's Dream.*
Ross Ragland Theater
218 North Main Street
(503) 884-5483 Klamath Falls.

**9 & 10 THEATER: Auditions for "*The
Majestic Kid*,"** Centerstage Theatre.
Whipple Fine Arts Bldg. 7pm.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.

10 CONCERT: *Swingle Singers* presented
in Jacoby Auditorium. Sponsored by
Roseburg Comm. Concert Association
at 8pm.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.

West Wind Review Presents Second Poets' Coffeehouse Collection

The *West Wind Review* announces the second of a three-part series on March 10, 1992, in Elmo's Espresso Bar, in the Stevenson Union at Southern Oregon State College. The *West Wind Review's* Poets' Coffeehouse Collection, was started in 1990 to showcase student poets from Rogue Community College and SOSC, and to feature well-known Northwest writers and poets.

Scheduled for the March reading are students from the local colleges and SOSC students who are published in the winter issue of *Moving Beyond Walls*. Featured poet of the event is Northwest poet Jonah Bornstein. Mr. Bornstein, who won the Coulter Poetry Prize in 1983 and the Academy of American Poets Award in 1986, is the editor of Publications at SOSC and is in charge of the Bloomsbury Coffeehouse.

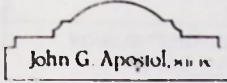
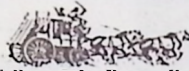


Tickets can be purchased at Raider Aid in the Stevenson Union, SOSC, or at the door. Price is \$3.00 General Admission / \$2.00 SOSC students. Elmo's Espresso Bar will be serving coffee and desserts. Doors open at 6:45 and the reading starts at 7:00 p.m.


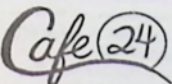
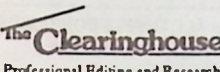




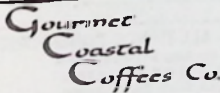
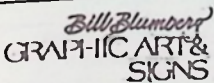
- 12 thru 5/15 EXHIBIT: *Photo-Journalism Since Vietnam*. Opening Reception 3/12 7-9pm. Guest Artist Lecture: Alon Reininger (time to be announced). Schneider Museum of Art Southern Oregon State College (503) 552-6245 Ashland.



Rebecca Penneys

- 12 CONCERT: *No Strings Attached*. A "new acoustic" string band with two hammered dulcimers, all the way from Blacksburg, Virginia. Sponsored by Roseburg Folklore Society. Admission charged. 7:30pm. Umpqua Valley Arts Center 1624 West Harvard Blvd. (503) 672-2532 Roseburg.
- 12 CONCERT: *SOSC Jazz Ensembles* will present both vocal and instrumental Jazz at 8pm. Music Recital Hall Southern Oregon State College (503) Ashland.
- 13 thru 14 CONCERT: *Siskiyou Singers*. Ticket prices to be announced. Performance 8pm. Music Recital Hall Southern Oregon State College (503) 482-1905 Ashland.
- 15 CONCERT: *SOSC Choral Organizations*, including the Concert Choir under the direction of Dr. Paul French, the Chamber Choir under the direction of Dr. Margaret Evans and the Vocal Jazz Ensemble under the direction of Stu Turner, will perform at 3pm. Music Recital Hall Southern Oregon State College (503) 552-6101 Ashland.
- 15 EXHIBIT: *Steam Whistle Logging*. Ross Ragland Theater 218 North 7th Street (503) 884-LIVE Klamath Falls.
- 15 CONCERT: *Beethoven/Brahms*. Two major works by two masters. Movement I and II of Beethoven's Ninth Symphony will be performed as part of an ongoing project to present the entire symphony over a four-year period. This monumental work will be pleasantly counterbalanced by the joyful and uplifting Symphony No. 2 in D

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- Major, Op. 73 by Brahms.
Shasta College Theatre
11555 Old Oregon Trail
(916) 225-4807 Redding.
- 16 **CONCERT: Music of Bach and
Telemann;** favorites from Zimmerman's
Coffeehouse. Presented by The
Northwest Bach Ensemble. 8pm.
Carpenter Hall
44 South Pioneer Street
(503) 488-1561 Ashland.
- 19 thru 4/11 **EXHIBIT: Patrick Dooley:
Watercolor, Frank Tremel: Watercolor.**
Opening Reception. Hallie Brown Ford
Gallery. 5-8pm.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 19 thru 4/26 **THEATER: Fascinating
Rhythm.** Singers, dancers and musi-
cians celebrate with vocals, tap-danc-
ing and an array of music with jazz,
ragtime, swing and blues. Featured
will be performers Leona Mitchell,
Suzanne Seiber and Jim Giancarlo
along with musicians Darcy Danielson
and Jim Malachi. 8pm.
Oregon Cabaret Theatre
First and Hargadine Streets
(503) 488-2902 Ashland.
- 19 **EXHIBIT: Third Thursday Art Gallery
Tour,** Participating Roseburg Art
Galleries/Studios. Call for more infor-
mation. Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 20 **CONCERT: Motherlode.** Four women
that perform contemporary folk music.
Admission charged. Sponsored by
Roseburg Folklore Society.
(503) 672-2532 Roseburg.
- 21 **CONCERT: Bach Birthday Party.**
Ticket information at Frame Stop.
Performance at 7pm.
Coos Art Museum • 235 Anderson Ave.
(503) 267-3901 Coos Bay.
- 26 thru 4/4 **THEATER: "Tommy"** A rock
opera with Peter Towns and The Who.
Performances at 8pm with a 3:15 mati-
nee on 3/29. Call for ticket information.
Shasta College Theatre
11555 Old Oregon Trail
(916) 225-4807 Redding.
- 26 **CONCERT: Munich Chamber
Orchestra.** Sponsored by Roseburg
Comm. Concert Association. No tickets
available at the door.
Jacoby Auditorium. 8pm.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 Roseburg.
- 28 **CONCERT: Irene Ferrara and the
Tropical Band.** Contact theater box
office for more information.
Ross Ragland Theater • 218 No. 7th St.
(503) 884-5483 Klamath Falls.




Pat O'Scannell Presents Two March Concerts

Local singer/songwriter Pat O'Scannell will present two concerts of original, contemporary folk-rock music on Friday and Saturday, March 27 and 28, at 8pm at the Ashland Community Center, 59 Winburn Way. O'Scannell will be accompanied by Sue Lundquist on piano, Sue Carney on backing vocals, electric bass and drums, and Amanda Jane Kelley on backing vocals.

For the past ten seasons, O'Scannell has been a Green Show Musician at the Oregon Shakespeare Festival in Ashland, and Green Show Music Director for the past three seasons. She has directed, written and produced music for several Festival productions.


Tickets may be purchased at Cripple Creek Music Co. and The Learning Tree bookstore, \$8 for general admission and \$5 for seniors and students.

- 28 thru 4/21 THEATER: *One Flew Over the Cuckoo's Nest*. Based on Oregon writer Ken Kesey's book will run weekends. Call for information. Umpqua Actors Comm. Theater P.O. Box 5120 (503) 672-6104 Roseburg.
- 29 CONCERT: *Susan Olson, soprano and Eda Jameson, pianist*, join in a program of favorite operatic arias, art songs and piano solos. Redwood Theatre • 621 Chetco Avenue (503) 469-5775 Brookings.


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
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
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